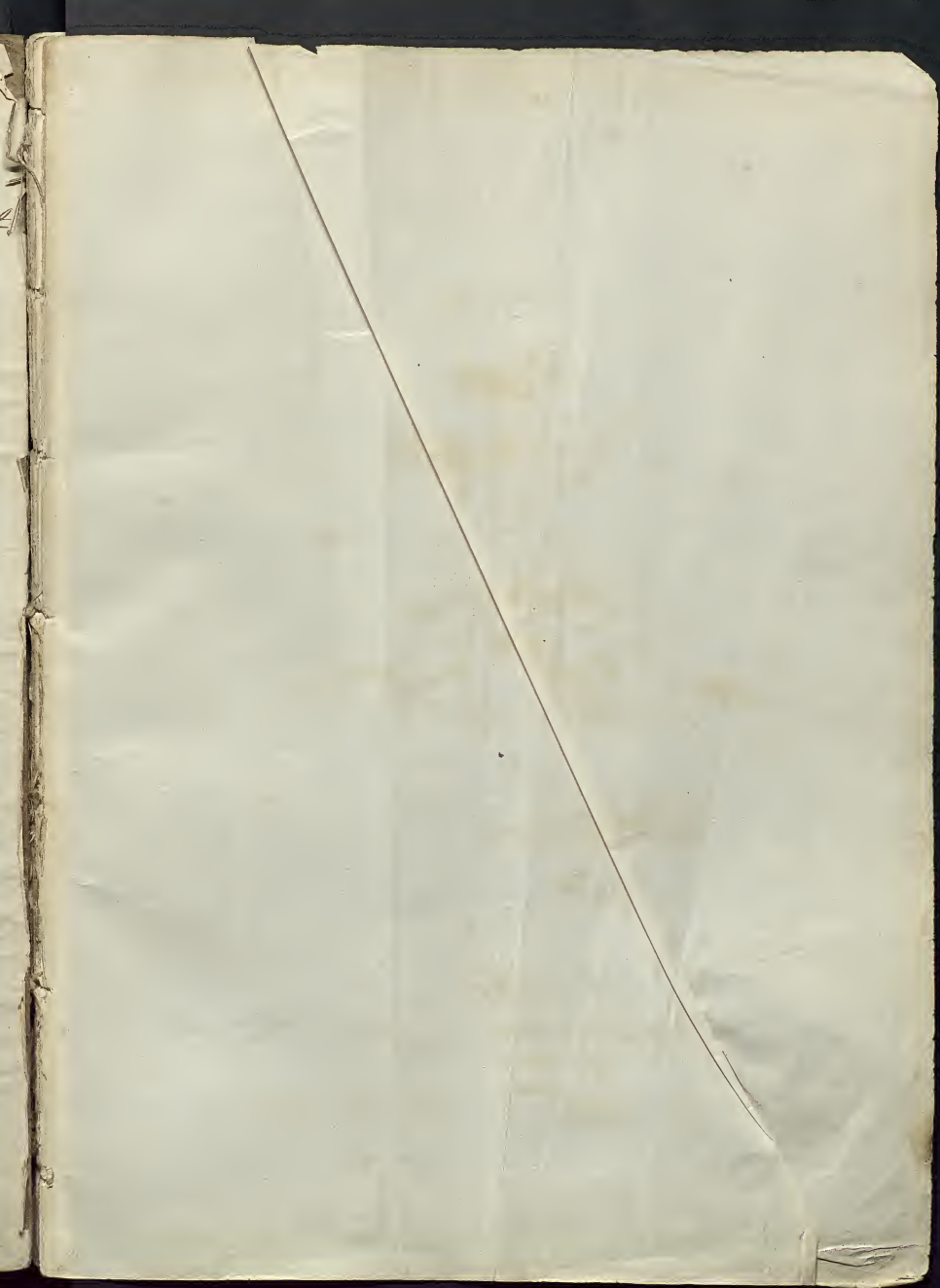


Worcester 1836

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00590980

W
1831

Quodlibet than the choir.
RECIT. AND AIR.

(Composed by)

(H A N D E L.)

and Arranged from the Score,

with an Accompaniment,

(for the)

Piano Forte.

(BY)

(W^m HORSLEY.)

Mus. Rec. Cien.

Ent. Sta. Hall.

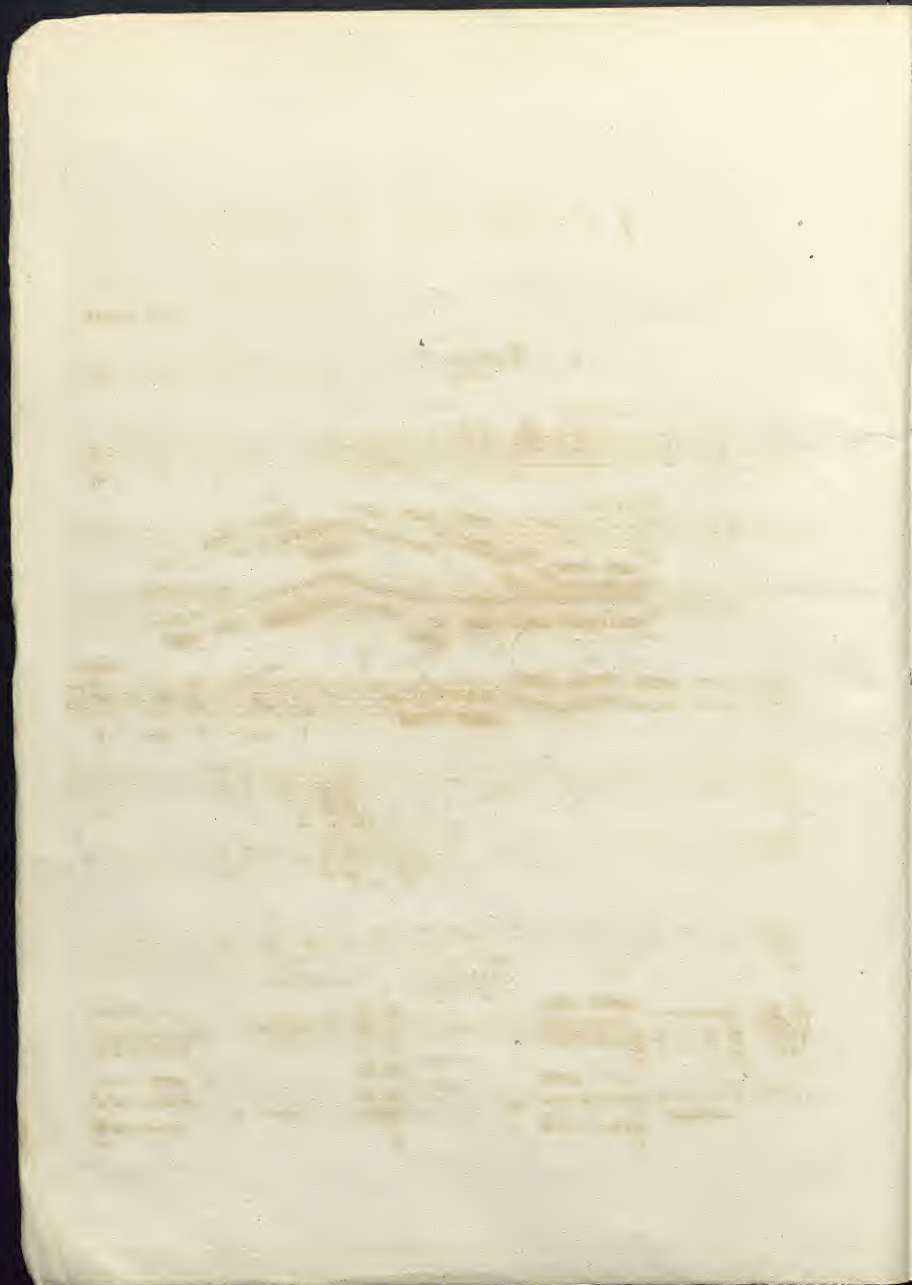
Pric 1/6.

(London.)

Published by J. B. Cramer, Addison & Beale, 201, Regent Street,
Corner of Conduit Street.

These Selections will be fitted so as to bind up in Volumes when the work is completed.

Printed by Thomas C. Smith, at the Press of the Author.



Reddier than the cherry.

Composed by *Handel*.

The Poetry by *GAY*.

Arranged by *W. C. Wiley, Mus. Rec. Oxon.*

RECITATIVE.

VOICE. *C*

PIANO *FURIOSO*
for

FORTE. *C*
8^{ve}

Adagio
rage ————— I rage, I rage, I

Furioso
melt, I burn, The feeble God has stabb'd me to the heart!

Adagio *Furioso* *ff*

Thou trusty pine, prop of my Godlike steps, I lay thee
 by. Bring me a hundred reeds, of decent growth, To make a
 pipe for my ca - pa - cious mouth. In soft enchanting
 accents let me breathe Sweet Galatea's beauty, and my love.

fz *for.* *fz* *pp*

R.H. *colla voce* *Adagio* *pia*

7 2 809

Handel's Songs, No. 9. Vol. III.

809

g. *g.* *g. pia*

O ruddier than the cherry, O sweeter than the
 berry, O ruddier than the cherry, O sweeter than the
 berry, O nymph more bright than moonshine night, Like kidlings blithe and
 merry; O nymph more bright than moonshine night, like
for

kidlingsblithe and merry, like kidlingsblitheard merry, like kidlingsblithe and

merry, O ruddier than the cherry, O sweeter than the berry, O

ruddier than the cherry, O sweeter than the berry, O ruddier than the

cherry, O sweeter than the berry, O nymph more bright than moonshine night, like

kidlings blithe and mer

ry, blithe and merry, O nymph more bright than moonshine night, like

kidlings blithe and merry.

for

ave

Ripe as the melting cluster, No

fz pia

T.S.

* This pause is only placed to mark the end of the Song, and is not to be observed by the Singer.

Handwritten musical score for Handel's "Songs, No. 9, Vol. III." The score is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the first staff of each system. The music features a variety of note values, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and a repeat sign. The word "for" is written below the fifth system, and "Dal Segno" is written below the sixth system.

li - ly has such lustre, Yet hard to tame as raging flame, And fierce as storms that
 bluster, Yet hard to tame as raging flame, and fierce as storms that blus - - -
 - - - ter, yet hard to tame as
 raging flame, and fierce as storms that bluster.
 for Dal
 Segno

14. 1837
Revenge, Timotheus cries.
A R I A,

(Composed by)

(H A N D E L.)

and Arranged from the Recit.

with an Accompaniment,

(for the)

Piano Forte.

(BY)

(W^m HORSLEY.)

Mus. Bac. Cren.

Ent. Sta. Hall.

Pro 2.

(London.)

Published by J. B. Cramer, Addison & Beale, 201, Regent Street,
Corner of Conduit Street.

These Selections will be bound so as to bind up in Volumes when the work is completed.

Revenge, Timotheus cries,

Composed by Handel.

The Poetry by DRYDEN.

Arranged by W. Horsley, Mus. Soc. Sec.

ANDANTE
quasi
ALLEGRO.

for

Revenge, revenge, revenge, Timotheus cries,

pia for

Revenge, Timotheus cries, revenge, revenge, re -

8ve 6 TS

venge, Timotheus cries, See the

revenge, Timotheus cries. See the

for dim pia

Fu...ries arise, See the snakes that they rear, How they

cres. pia

hiss in their hair, And the sparkles that flash from their eyes, And the

cres:

spar - kles, the sparkles that

flash from their eyes, revenge, Timotheus cries, revenge, Timotheus cries, re -

-venge, revenge, revenge, revenge, See the

Furies arise, See the snakes that they rear, How they hiss in their hair,

for

Handel's Songs, No 14. Vol. III.

814

LARGO
E
LEGATO.

pia

dim?

Behold a ghastly

band, a ghastly band, Each a torch in his hand, Each a

torch in his hand, Those are Grecian ghosts that in

ffp.

battle were slain, and un-buried remain, inglorious on the plain,

espr:

inglorious on the plain, those are Grecian ghosts that in

battle were slain, and un-buried remain, in -

espres:

- glorious on the plain, and un-buried re main, - - -

espress:

in - glo - rious on the plain.

cres^o

espres

Da Capo.

Handel's Songs, No 14, Vol. III.

81+

7/1835

1

REJOICE MY COUNTRYMEN,

Thus saith the Lord to Cyrus His Anointed

RECITATIVES,

In the Oratorio of

BELSHAZZAR,

Composed by

G. F. HANDEL,

Arranged by Dr John Clarke

Price 1/6.

London, Printed & Sold by Birchall & C^o 140, New Bond Street.

RECIT:

DANIEL

PIANO
FORTE

Rejoice my country-men, the time draws near, the long ex-pect-ed time here-in fore-told: seek now the Lord your God with all your heart, and you shall surely find him. He shall turn your long cap-

2

tivity, He shall gather you from all the nations whither you are driven,

and to your native land in peace restore you.

DANIEL.



RECIT.

For long a-go, whole a-ges, ere this Cy-rus

yet was born, or thought of, great JEHOVAH, by his Prophet in words of

comfort to his captive people, foretold and call'd by name the wondrous man.

DANIEL

LARGO E POMPOSO.

RECIT:

for

Thus saith the Lord to Cy-rus his A-noint-ed, whose

pia

right hand I have holden, to sub-due na-tions be-fore him: "I will

go be-fore thee, to loose the strong knit loins of mighty Kings, make

4

straight the crook - ed pla - ces, break in pie - ces the gates of

so - lid brass, ... and cut in sun - der the bars of

Iron for my ser - vant's sake, Is - ra - el, my chosen, tho' thou hast not

known me, I have surnam'd thee, I have girded thee,

that from the rising to the setting sun, the nations may con-fess, I am the

Lord, there is none else, there is no God besides me; thou shalt perform my pleasure,

to Jerusalem saying, thou shalt be built; And to the Temple, thy

raz'd foun - dation shall a - gain be laid"
for

SONG,
"Anful, pleasing Being say?"
 from the Oratorio of
J O S H U A,
Composed by G. F. Handel,
 Newly Arranged from the Original Score, by

Ent^d at Stat^s Hall.**W. E. KNYVETT.**

Price 1/6

London, Printed by the Royal Harmonic Institution, (Lower Saloon, Argyll Rooms)

RECIT.

Othniel

But who is he tremendous to behold A form divine in

panoply of Gold With digni-ty of mein and stately grace He moves in

solemn slow ma-jestic pace His auburn locks his comely shoulders spread



A Sword his hand a helmet fits his head His warlike visage

and his sparkling eye Bespeak a Hero or an An-gel nigh.

Largo un poco piano

mf

Aw-ful pleas-ing Being say If from

Heav'n thou wingst thy way If from Heav'n thou wingst thy way Deign to

let thy ser- vant know *mf* If a Friend

or pow'ful Foe or pow'ful Foe or pow'ful

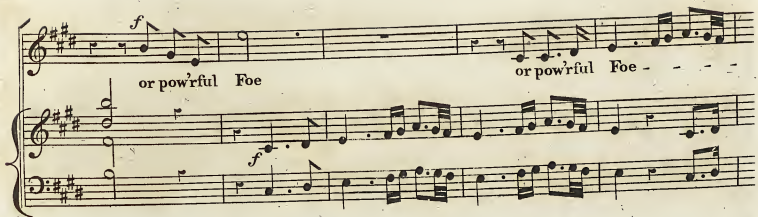
Foe or pow'ful

Foe Aw-ful

pleasing Being say Deign to let thy ser- vant know

If from Heav'n thou wingst thy way If from Heav'n thou wingst thy

way Deign to let thy servant know If a Friend




or pow'rful Foe or pow'rful Foe - - -

This system contains the first two staves of music. The vocal line (treble clef) begins with a forte 'f' dynamic and the lyrics 'or pow'rful Foe'. The piano accompaniment (grand staff) features a steady eighth-note bass line and a more active treble line with sixteenth-note patterns.



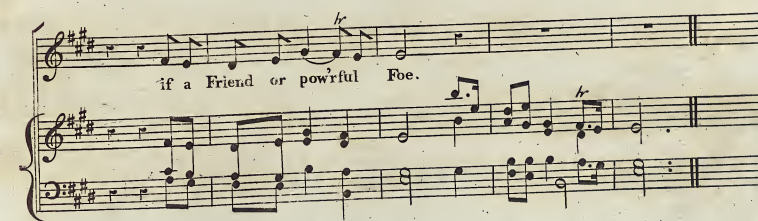
or pow'rful

This system contains the next two staves. The vocal line continues with the lyrics 'or pow'rful'. The piano accompaniment maintains its rhythmic pattern, with the bass line providing a consistent pulse.



Foe Deign to let thy servant know If a Friend

This system contains the third and fourth staves. The vocal line has a brief rest followed by the lyrics 'Deign to let thy servant know If a Friend'. The piano accompaniment includes a 'tr' (trill) marking over a sixteenth-note figure in the treble staff.



if a Friend or pow'rful Foe.

This system contains the final two staves. The vocal line concludes with the lyrics 'if a Friend or pow'rful Foe.' and a double bar line. The piano accompaniment also ends with a double bar line, featuring a 'tr' marking over a sixteenth-note figure.

The first thing I noticed
 when I stepped out of the
 morning mist was a sense of
 peace. The air was cool and
 the sun was just beginning to
 rise over the hills. I had
 been told that the best time
 to visit was in the early
 morning, and I was not
 disappointed. The landscape
 was beautiful, with rolling
 hills and a few scattered
 houses. I had heard that
 the scenery was lovely, and
 now I knew it was true.
 I had been told that the
 best time to visit was in
 the early morning, and I
 was not disappointed. The
 landscape was beautiful, with
 rolling hills and a few
 scattered houses. I had
 heard that the scenery was
 lovely, and now I knew
 it was true.

Hy. 1831

FROM THE

Vocal Works

OF

HANDEL,

Arranged

With a

SEPARATE ACCOMPANIMENT,

for the

ORGAN or PIANO FORTE,

BY

D^r John Clarke

OF

CAMBRIDGE.

London :

No. 21

Printed by CLEMENT COLLARD & COLLARD, 26, Chancery Lane.

152
BEHOLD, I TELL YOU A MYSTERY.

Recit: Behold, I tell you a mystery: We shall not all sleep, but we shall all be

Accomp:

changed, in a moment, in the twinkling of an eye, at the last trumpet.

for

8

THE TRUMPET SHALL SOUND.

POMPOSO

ma non

ALLEGRO.

for

Solo Trumpet

The trumpet shall sound

and the dead shall be rais'd, and the dead shall be rais'd

Trumpet

in_corruptible, The trumpet shall

tutti *pia*

sound, and the dead shall be rais'd, be rais'd in_cor

ruptible, be rais'd in_corruptible, and

for

we shall be chang'd and

pizz

we shall be chang'd;

for

The trumpet shall sound The

trumpet

trumpet shall sound and the dead shall be rais'd

for

be rais'd in cor. rupti ble, be rais'd in cor rupti ble,

and we shall be chang'd, be chang'd

Solo

and we shall be chang'd

f r

Solo

tutti

we shall be chang'd

and we shall be chang'd

and we shall be chang'd

and

we shall be chang'd; we shall be chang'd

and

ADAGIO

6

we shall be chang'd; we shall be chang'd;

tempo

Solo

ADAGIO

for

For this cor-ruptible must put on in-

Fine

pda

cor-ruption;

for this cor-ruptible must put on,

must put on

must put on, must put on in-

cor- ruption; and this mor- tal must put on,

im- mor- ta-

li- ty. and this mor- tal must put on,

im- mor- ta-

li- ty im- mor- ta- li- ty. The

alSegnoX.

74-1833?

Twelve Pieces,
FROM
Haydn's Sacred Oratorio
OF
THE CREATION.
adapted for
Voices and Piano Forte,
(from the Original Score.)
BY
MUZIO CLEMENTI.



N. 1. And the spirit of God.	1.0	N. 7. In splendour bright.	3.6
2. Now vanish before.	2.6	8. On mighty pens.	2.0
3. The marvellous works.	2.6	9. Most beautiful appear. (Trio)	3.6
4. Rolling in foaming billows.	1.6	10. Now heaven in fullest glory.	2.0
5. With verdure clad.	1.6	11. In native worth.	1.6
6. Awake the harp.	2.0	12. Gracful consort. (Duet)	3.0

The Oratorio, complete £1.6.0.

Nº 10

London, Published by T. E. PURDAY, 50, S. Pauls Church Yard,
SUCCESSOR (in this branch of the business) to COLLARD & COLLARD (late Clementi & Co)

NOW HEAVEN IN FULLEST GLORY SHONE.

RAPHAEL.

Piano
Forte.

And God said let the earth bring forth the living creature after his

Recitativo.

kind cattle and creeping thing, and beasts of the earth after their kind.

RAPHAEL.

Recit: PRESTO.

Straits opening her fertile womb

the earth obey'd the word and teem'd creatures numberless, in perfect forms and fully

grown.

cheerful roaring

2

stands the taw.ny Li.on

In sudden leaps the flexible Tyger appears

PRESTO.

the nimble Stag bears up his branching head

3
with fly-ing mane and fie-ry

look im-pa-tient neighs the sprightly Steed ANDANTE.
dolce
p

The cat-tle in herds al-ready seek his food on
p

fields and meadows green. And
dolce
p

o'er the ground, as plants are spread, the flee...cy meek and bleat...ing

flocks unnumber'd as the sands. In whirls a...

... rose the hosts of insects

ADAGIO.

In long dimensions creeps with si...nuous trace the worm.

A TEMPO.

RAPHAEL.

5

MAESTOSO.

ARIA.

Now heaven in ful...lest glo...ry shone

earth smiles in all her rich at...tire

The

room of air with fowl is fill'd the wa ter

swell'd by shoals of fish by hea...vy beasts the

ground is trod by hea...vy beasts the ground is

trod.

But all the work was not complete, but all the work was not complete

there want...ed yet that wond'rous be...ing that grate...ful

should God's power ad...mire with

heart and voice his good-ness praise but all the

work was not complete Therewanted yet thatwondrousbe_ing, that grate_ful

should God's pow____er ad_mire with heart and voice his good____ness

praise that grate____ful should

God's power ad _ mire with heart and voice with heart

with heart and voice his good _ ness praise

with heart and voice, with heart and voice his good _ ness praise.

49

Rolling in foaming billows N. 1832.

Twelve Pieces,
FROM
Haydn's Sacred Oratorio
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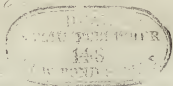


N ^o 1. And the spirit of God.	1.0	N ^o 7. In splendour bright.	3.6
2. Now vanish before.	2.6	8. On mighty pens.	2.0
3. The marvellous works.	2.6	9. Most beautiful appear. (Two)	3.6
4. Rolling in foaming billows.	1.6	10. Now heaven in fullest glory.	2.0
5. With verdure clad.	1.6	11. In nature worth.	1.6
6. Awake the harp.	2.0	12. Gracious consort. (Duet)	3.0

The Oratorio, complete. L. 1.6.0.

N^o 4

London, Published by Clementi & C. 26, Cheapside.



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ROLLING IN FOAMING BILLOWS.

RAPHAEL.

And God said: Let the waters un...der the heaven be

Piano Forte. Recitativo

gathered together un...to one place, and let the dry land appear;

and it was so. And God called the dry land, earth: and the

gathering of waters called he seas; and God saw that it was good.

And from the Creation N^o 4. (740)

2

RAPHAEL.

ARIA. Allegro assai.

Roll...ing in foam...ing billows up...

lift.....ed roars the boist'rous Sea Rolling in foaming

billows up.....lifted up.....lift.....ed roars the boist'rous

Sea, uplift.....ed roars the boist'rous Sea

mountains and rocks now emerge their tops in...to the clouds as...cend

Airs &c. from the Creation, No. 4. (740)

1.

their tops in...to the clouds as...cend

mountains and rocks now emerge their tops in...to the clouds as...

cend their tops in...to the clouds as...cend, in...to the clouds their

tops ascend.

Thro' th'open plains outstretch...ing wide in ser...pent

(740)

er...ror ri...vers flow. thro'

th'open plains out...stretch...ing wide outstretch...ing wide

in serpent er...ror in ser

pent er...ror ri...vers flow..... ri...vers

flow.....

(740)

Airs &c. from the Creation, No. 4.

The musical score is written for a voice and piano. It consists of six systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The sixth system has a vocal line and a piano accompaniment. The score is in G major and 4/4 time. The lyrics are: er...ror ri...vers flow. thro' th'open plains out...stretch...ing wide outstretch...ing wide in serpent er...ror in ser pent er...ror ri...vers flow..... ri...vers flow.....

6

Soft.....ly purl.....ing

glides on thro' si.....lent

vales the lim.....pid brook

soft.....ly purl.....ing glides.....on.

thro' si lent vales the lim pid

pp *p*

brook soft ly purl ing

glides on thro' si lent vales the

lim pid brook

8

soft.....ly purl.....ing glides..... on

thro' si.....lent vales..... the lim... pid

pp

brook thro' si.....lent vales the

p

lim.....pid brook.

pp

The first of these is the fact that the
 number of people who are employed in the
 service of the government is increasing
 rapidly. This is due to the fact that the
 government is expanding its activities in
 many fields, and is therefore requiring
 more and more people to work for it.
 The second fact is that the number of
 people who are employed in the service of
 the government is increasing rapidly.
 This is due to the fact that the
 government is expanding its activities in
 many fields, and is therefore requiring
 more and more people to work for it.
 The third fact is that the number of
 people who are employed in the service of
 the government is increasing rapidly.
 This is due to the fact that the
 government is expanding its activities in
 many fields, and is therefore requiring
 more and more people to work for it.

J. Gardiner⁶¹

1829

I.

THE HUSBANDMAN,

Song
in

THE SEASONS,

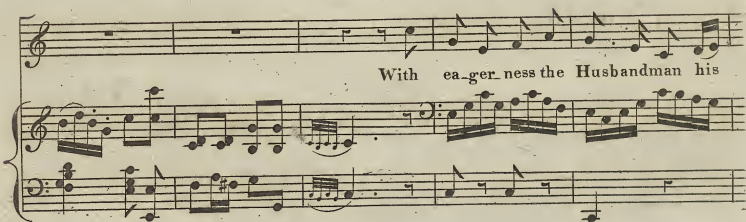
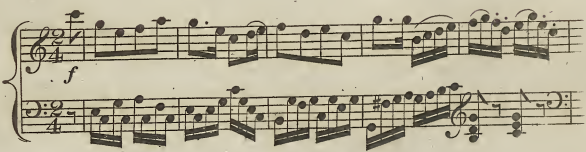
Composed by

DR. HAYDN,

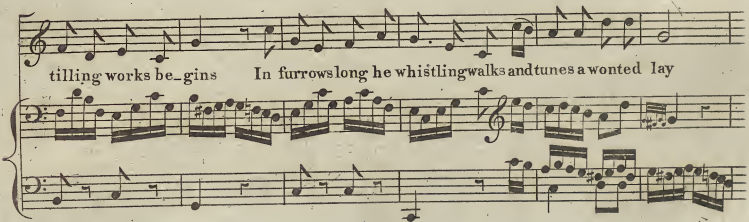
Price 1/6.

London, Printed & Sold by R. Birchall, N^o 140 New Bond Street.

ALLEGRETTO.



With ea-ger-ness the Husbandman his



tilling works be-gins In furrows long he whistling walks and tunes a wonted lay

With eagerness the Husbandman his

tilling works be-gins In furrows long he whistling walks, and

tunes a wonted lay. In furrows long he whistling walks and tunes a wonted

8va - - - - -

lay. In furrows long he whistling walks and tunes a wonted

lay in furrows long he whistling walks and tunes a wonted lay - - -

8^{va}

- - a wonted lay, a wonted lay, a wonted lay.

f

With measur'd step and lib'ral hand with measur'd step and

p

lib'ral hand he then throws out the seed, By

f

The Husbandman.

faith - - - ful ground 'tis kept, by faith - - - ful ground 'tis kept, and soon brought

p

up to gold - en ears. and soon - - -

brought

up - - - - to gold - en ears. With

The Husbandman.

measur'd step and lib'ral hand with measur'd step and lib'ral hand he

The first system of musical notation for the song 'The Husbandman'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics 'measur'd step and lib'ral hand with measur'd step and lib'ral hand he' are written below the vocal line.

then throws out the seed. By faith - - ful

The second system of musical notation. The vocal line continues with the lyrics 'then throws out the seed.' and 'By faith - - ful'. The piano accompaniment features a more active bass line with eighth and sixteenth notes.

ground 'tis kept and soon brought up brought up to gold - en

The third system of musical notation. The vocal line continues with the lyrics 'ground 'tis kept and soon brought up brought up to gold - en'. The piano accompaniment continues with a steady eighth-note pattern in the bass.

ears. With

The fourth system of musical notation. The vocal line continues with the lyrics 'ears.' and 'With'. The piano accompaniment features a more complex, flowing bass line with many sixteenth notes.

The Husbandman.

6

First system of the musical score. The vocal line (treble clef) begins with the lyrics "eagerness the Husbandman his tilling works be_gins In furrows long he". The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

Second system of the musical score. The vocal line continues with "whistling walks, and tunes a wont-ed lay. In". The piano accompaniment continues with the same eighth-note pattern, with some chords in the right hand.

Third system of the musical score. The vocal line continues with "furrows long he whistling walks, and tunes a wonted lay. In furrows long he". The piano accompaniment continues, with a "sva" (sustained) marking above the final notes of the right hand.

Fourth system of the musical score. The vocal line concludes with "whistling walks, and tunes a wont-ed lay. In". The piano accompaniment continues with the eighth-note pattern.

The Husbandman.

furrows long he whistling walks and tunes a wonted lay. In furrows long he

whistling walks, and tunes a wonted lay. ——— a wont_ed lay, a wont_ed

lay, a wonted lay. ——— a wont_ed

lay, a wont_ed lay. ———

The Husbandman.

J. 1833

"SHE NEVER TOLD HER LOVE."

THE
Words

BY
SHAKSPEARE.



THE
Music

BY
HAYDN.

London: Published by Goulding & D'Almaine, Scho-Square. [PRICE 1s.]

LARGO ASSAI,
E CON
ESPRESSIONE.

SHE ne-ver told her love, She never told her
 love, But let con-ceal-ment, like a worm in the bud, Feed on her

p
da - mask cheek :

p *Dolce.* *Cres.* *f* *p*

fz *p* *fz* *p* *fz* *p* *p* *p*

She sat like Patience on a mo-nu-ment, Smiling, smil - - ing at

p *fz* *p* *fz* *p* *f* *p* *p*

grief;

Smil - - ing, smil - - ing at

f *Dim* *p*

grief.

fz *p* *fz* *pp*

fz *p* *fz* *pp*

93
14-1833

THE FALL OF ZION.

Grand Scene.

Composed by

P A R S I E L L O.

Adapted to **ENGLISH WORDS** & sung at

The Musical Festivals, &c.

By

EDWARD TAYLOR.

Ent " at Sta. Hall.

Price 2/6.

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THE FALL OF ZION.

Recitative.

VOCE.

PIANO

FORTE.

Andante.

p

fp

f

p

f

p

Th' Almigh - ty's wrath, tho' long delay'd shall o-ver-

whelm thee,

Je - ru - sa - lem! Allegro.

f

p

f

He shall rise in his an - ger He shall

rise and destroy thee dread hor - rors rise

on ev' - ry side the beau - ty of

Israel shall pe - rish destruction waits up - on her

the Lord will consume her in his an - ger.

AIR.

Andantino.

O Je - ru - sa - lem what

woes surround thee dan - - - - - gers

threat and fears confound thee

O Je - ru - sa - lem what woes sur -

round thee all a round thee

deep' - - - ning gloom all a - -

round thee deep' - - - ning gloom

God's own thunders roll - - - - - ing

o'er thee speak his com - - - - - ing

speak thy doom speak his coming and speak thy doom.

Allegro

Hark it is, it is the Clarion's aw-ful sound

bear-ing on the hol-low gales the shrill a-larms while the

hills re-bel-low round to the shock of hos-tile

arms loud-er yet the clangors rise

shake the earth and rend the skies shake the earth and rend the

f *p* *f* *p* *f*

skies and rend the skies

ff

valle

Fall'n Je-ru-sa-lem

p

fall'n Je-ru-salem hapless land, the Lord hath spoken thy

pow'r is broken, thy pow'r is broken to re-

turn ah ne-ver more, to re-turn ah ne-ver more.

f

2205

Loud and louder yet th' avenging Angel calls see the

f *p* *f* *p*

battle onward bend its fiery course like the moun - tain tor - rent's

f

force toward Sa - lem's bro - ken walls

Hark! hark th' avenging An - gel calls he

Cres. *f* *p*

leads the foremost band fires ev - ry

p

heart and strengthens ev' - - ry hand

f

Hark! hark th'avenging An - - - gel calls he

p

leads the fore - most band fires ev' - - - ry

heart and strengthens ev' - - ry hand .

ff

2205

The first part of the paper is devoted to a discussion of the
 various methods of determining the rate of reaction. It is shown
 that the most reliable method is the one which involves the
 measurement of the change in concentration of one of the
 reactants or products. This method is applicable to all
 reactions, but it is often difficult to apply it to reactions
 which are very slow or very fast. In such cases, other
 methods, such as the measurement of the change in pressure
 or the change in color, may be used. The paper also
 discusses the effect of temperature on the rate of reaction,
 and shows that the rate of reaction increases with
 increasing temperature. This is due to the fact that the
 molecules have more energy and are therefore more likely
 to undergo a reaction. The paper concludes with a discussion
 of the factors which affect the rate of reaction, and shows
 that the rate of reaction is affected by the concentration
 of the reactants, the temperature, and the presence of a
 catalyst.

Y. 1832

THE TEMPEST,

A Recitative & Air,

Sung by Mr. Bartleman,

The Poetry by Dr. Drake,

THE MUSIC

Composed & Inscribed to

Miss. Alcott & Miss. Jane Alcott,
BY

WM. HORSLEY, Mus. Bac. Oxon.

Ent. at Sta. Hall.

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"Cold is Cadwallor's tongue!" — 2

"Come gentle Loves!" — 1

"Come gentle Zephyr!" — 2

"Crowd the passing hour!" — 2

"Dear is my little native vale!" — 2

"Gallant and gaily!" — 2

"Go youth beloved!" — 2

"Glide slow!" — 1

"Hall sweet Patroclus!" — 2

"Hark! 'tis a voice!" — 2

"Here my Chloe" (from Op: 4.) — 2

"Her eyes the glow worm lend thee!" — 2

"If those who live in Shepherd's bow!" — 2

"Long from earth!" — 3

"Lo! on yon long resounding shore!" — 3

Single Glee continued.

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"Ne'er may discord's hideous pow!" — 1

"Nymphs of the Forest" (from Op: 6.) — 2

"Retire my Love!" — 2

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"Donne l'amore!" — 2

"Far from me my Delia goes!" — 1

"For me has every scene its charms!" O bright in every grace — 1

"O low sank the sun!" (The Maid of Torok) — 2

"Laura thy charms!" — with Accom^t for the Piano Forte, and for Horns, Flute, Violoncello and Double Bass (ad libitum) — 2

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"Servant of God" (The Tempest) — 3

"There is a calm" — 1

"The Rose that weeps" — 1

"Thou white rolling sea" — 2

"When blows the cold and wintry wind" (Beggars Boy) — 1

"When the wild rocks the trees" (with an Accom^t for the Harp) — 2

"Whence comes this keen this cutting smart" (Sailors adieu) — 2

"What shall I do?" — 2

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* The second Edition considerably enlarged and improved.

"THE TEMPEST."

1

VOCE

LARGO

PIANO-FORTE

Servant of God destructive pow'r Whilst due to wrath the direful

hour Thou warn'st a guilty world Thou warn'st a guilty world,

ALLEGRO

When bursts to vengeance Heav'n's blest

Sire When lightens fierce the Almighty's

ALLEGRO

sfz *Cresc.* *ff* *sfz*

ire On sin struck nations hur'd

sfz *sfz p* *sfz p* *ff*

Thy terrors load my trembling shell Dread as the madd'ning

Dim e Calando *Colla Voce* *sfz p*

tones which swell On yonder bleak do-main On yonder bleak do-

sfz p *sfz p*

LARGO ASSAI

main Where heaves thy deep in - ces - sant roar thy

deep in - ces - sant roar That shakes the snowtop mountain

ALLEGRO ASSAI E FORTE.

hoar And with re-sistless ru-in

with resistless ruin strews the affrighted plain

4

ARIA

ALLEGRO MODERATO.

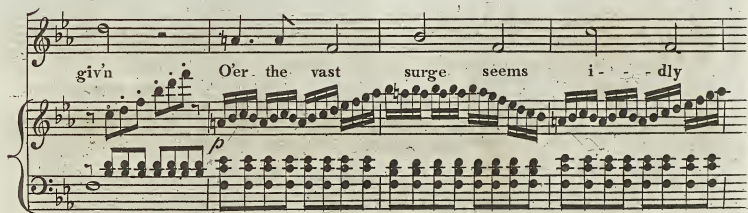
Fierce o'er the dark-ly heav- ing waves The storm with
 bound- less fu- ry raves The seaman starts a-ghost the

846

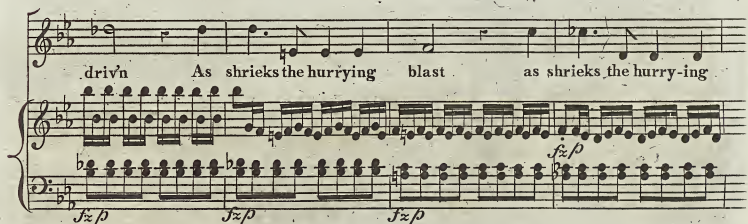
seaman starts a-ghast His helm to ruth-less vengeance



giv'n O'er the vast surge seems i-dly



driv'n As shrieks the hurrying blast as shrieks the hurry-ing



blast his helm to ruth-less vengeance giv'n



O'er the vast surge seems i-dly i-dly driv'n As shrieks the hurry-ing

ff Dim^o

blast the hurrying blast as shrieks the hurry - - ing

ff Cres^o *f*

blast,

f *ff*

Fierce o'er the dark - ly heav - ing waves The

Ped. Dim^o *pp* *pp* Ped.

846

storm with bound- - less fu - ry raves

Cres? a Poco a Poco *ff* *fz*

The seaman starts a-ghost the.

Staccato *Dim?* *fz*

seaman starts a - ghost starts a - ghost his helm to

f

ruthless ven- geance giv'n O'er the vast surge speeds i - dly

ff *p*

driv'n as shrieks the hurrying blast as shrieks the hurrying

blast as shrieks the hurrying blast the hurrying

blast the hurrying blast as shrieks the hurrying

blast the hurrying blast as shrieks the hurrying blast

the hur-rying blast

as shrieks the hurrying blast as

fz *fz*

shrieks the hurrying blast.

pp Ped Cres? Ped

ff

LARGHETTO

Cease Emma cease to hope in vain Thou.

p Legato

ne'er wilt view thy Lord a - gain He

never no never ne-ver shall re - turn

1st time.

re - turn Pale pale on the de - sert shore he

2^d time.

mf

lies No wife he lov'd to close his eyes No

friend in pitying tones His wave drench'd limbs to mourn No

friend in pity-ing tones in pity-ing tones his wave drench'd

limbs to mourn.

81-G

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VOCE. **LARGO.**

PIANO **FORTE.** **Andante**

tremando fz pp*

pp *>*

All world-ly shapes shall melt in gloom, The Sun him-self must

pp

dol:

die, Be-fore this mortal shall as-sume Its Immor-ta-li-ty!

cres: fz pp p

Original Key, D Minor.

I saw a vi-sion in my sleep, That gave my spi-rit

strength to sweep A-down the gulph of Time! I

saw the last of hu-man mould, That shall Cre-ation's death be hold, As

A-dam saw her prime! The Sun's eye had a sick-ly

RECIT:

glare,
tremando. The Earth with age was

AGITATO.
wan, The ske-le-tons of na-tions were A-round that

cres:

for lone - - ly man!
for

ALLEGRO.

fz fz fz fz

RECIT:
Yet, prophet-like, that lone one stood, Saying, This

fz pp

pia

ANDANTINO.

spirit shall re - turn to Him That gave its heav'ly spark; Yet

pp

cres: think not, Sun, it shall... be dim When thou thy -

cres:

... self art dark! When thou when thou

cres:

dim: ... when thou thy self art dark! No! it shall live a -

ALLEGRO.

dim: pia *cres:* *fz* *ff*

-gain, and shine. In bliss un-known to beams of

thine..., By Him recall'd to breath, Who cap-tive led cap-

-ti-vi-ty, Who robb'd the grave of Vic-to-ry- And took... the

sting from Death!

RECIT: *ad lib.*

Go, Sun, while Mer_cy holds me up On Na_ture's aw_ful

RECIT:

waste To drink this last and bit_ter cup Of grief that man shall taste—

cres: *fz*

Go, tell the night that hides thy face, Thou saw'st the last of A_dam's

fz

MAESTOSO.

race, On Earth's se_pul_chral clod, The dark'ning

pp Trombe. *dim.* *fua*

u - - ni - verse de - fy To quench . . . his

cres. *for* *ff*

Im - mor - ta - li - ty, Or shake . . . his

trust in God! Or shake . . .

tr *ff*

... his trust in God!

fz *ff* *fz*

H. 1832

Angel of Life

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M^r. Bartleman

(Composed by)

D^r. CALICOTT.

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Angel of Life.

THE POETRY

taken from

Campbell's Measures of Hope.

RECITATIVO.

VOICE. *Angel of Life thy glittering wings explore Earth's loneliest bounds; and*

PIANO
FORTE.

Ocean's wildest shore: thy glittering wings explore Earth's loneliest

bounds, and Ocean's wildest shore. MODERATO.

Fatti.

Lo! to the win - try

winds the Pi - lot yields his bark, ca - reer - ing o'er un -

- fa - - - - - thom'd fields; Now on At - lantic waves he rides a -

- far, Where AN - - - DES Gi - - ant of the

West - ern Star With meteor Stand - ard

to the winds un - furld Looks from his throne of

clouds o'er half the world.

Unis: *Volli.*

ARIA.

MODERATO.

Thus:

Dolce

ff

12

p

 ρ に

f

p

eres

Horns:

Horns.

Poor child of danger,

Bassoon.

nursling of the storm;

Sad are the woes that wreck thy manly form.

 $p\bar{p}$

Bassoon.

Rocks, waves and winds the shatter'd bark de -

Unis:

Bassoon.

lay, Thy heart is sad, thy home is far a - way, is far - - a -

pizz: col arco.

way - - - far - a - way - - -

far a - way, far a - way, far - - -

far a - way, far a - way, far a - way, thy home is far a - way.

ff

Poor child of

dan - ger, nursling of the storm, Poor child of

dolce. *f* *p.*

dan - ger, nursling of the storm; Sad are the

f *dolce.*

woes that wreck thy man - ly form, that wreck thy man - ly form.

Rocks, waves and winds thy

Bassoon.

shat-ter'd bark de-lay, thy heart is sad, thy home is far a-

-way, a-way

thy home is far a-way, far a-way, far a-

way, thy home is far a-way.

ff *Units:*

8

Con Espressione.

[illegible]

the SPIRIT OF THE DEEP, And sing to charm the

SPIRIT OF THE DEEP. Yet Hope can

here her moonlight vi-gils keep, And sing to charm

And sing to charm the SPIRIT OF THE DEEP, And sing to

charm the SPIRIT OF THE DEEP.

W 121
H. A.

FRIEND OF THE BRAVE,
from Campbell's Pleasures of Hope.
Composed for M^r SALE, & Sung by him at Oxford, &c.

1

The Music by

D^r CALLCOTT.

For. at Sea. Hall.

Price 2 -

London, Printed for the Author by R. Birchall, 140, New Bond Street.

Viol. 1^o

V.V.

h.

ANDANTE.

Friend of the brave in perils darkest hour intrepid Virtue looks to thee for pow'r, to thee the

heart its trembling homage yields, On stormy floods and carnage cover'd fields, when front to

front the banner'd hosts combine, halt e'er they close and form the dreadful line.

177

2 ARIA.

Maestoso.

unis

S. Viol. 2^{da} *V.V.*

When all is still on Deaths devo-ted soil the march worn Sol-dier

S. p

mingles with the toil. As rings his glitt'ring tube he lifts on

high. his dauntless brow & spirit speaking eye, His

dauntless brow & spirit speaking eye.

Hails in his heart the

triumph yet to come. Hails in his heart the triumph yet to come.

Trumpet.
Hails in his heart the triumph yet to come the triumph yet to come. the

4

Trumpet. Tutti.

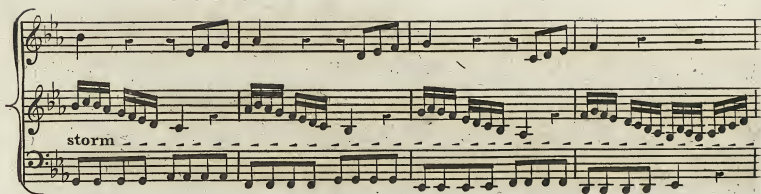
triumph yet to come. Tutti.

And hears thy stor-my music in the

drum. hears thy stormy music in the drum. hears thy stor-my

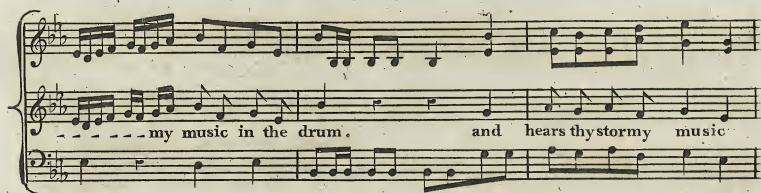
music in the drum, thy storm-my

music in the drum. hears thy mu-sic hears thy music thy



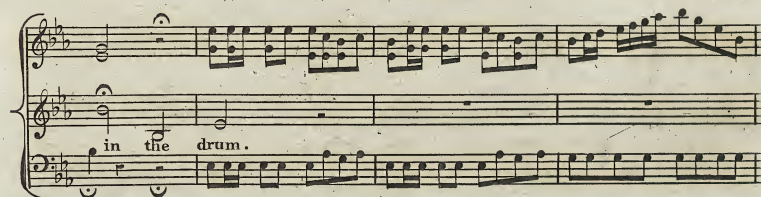
storm

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are in bass clef. The word "storm" is written below the middle staff. The music features a melody in the top staff and a rhythmic accompaniment in the bottom staff.



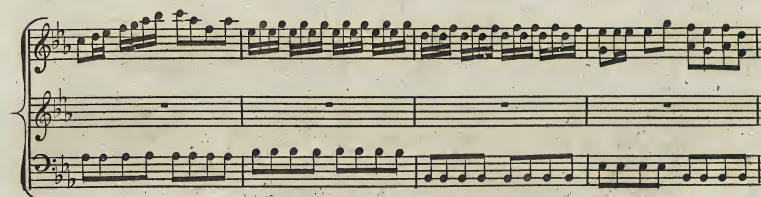
my music in the drum. and hears thy stormy music

The second system of musical notation consists of three staves. The top staff continues the melody from the first system. The middle and bottom staves continue the rhythmic accompaniment. The lyrics "my music in the drum. and hears thy stormy music" are written below the middle staff.

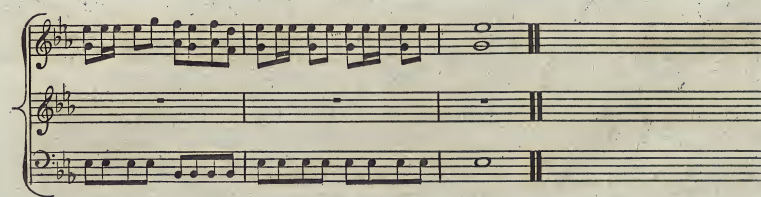


in the drum.

The third system of musical notation consists of three staves. The top staff continues the melody. The middle and bottom staves continue the rhythmic accompaniment. The lyrics "in the drum." are written below the middle staff.



The fourth system of musical notation consists of three staves. The top staff continues the melody. The middle and bottom staves continue the rhythmic accompaniment.



The fifth system of musical notation consists of three staves. The top staff continues the melody. The middle and bottom staves continue the rhythmic accompaniment. The system ends with a double bar line.

127
1831

1

O Lord have Mercy upon me.
Sung by Mr. Bartleman
at the
ANTIEN T & VOCAL CONCERTS
Composed by Pergolesi

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Violin

Basso

F P F

6 5 7 5 3 b7 5 6 5

O Lord have mercy have mercy O Lord up - on me,

P

For I am in trouble my strength fai -

P

leth me, O Lord O Lord have mercy

O Lord up - - on me, For I am in trouble

for I am in trouble my strength fai - -

p

leth me, my strength fai - -

p

pmo

leth me, But my hope hath

f

Allegretto

been in thee, but my hope hath been in thee;

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. A forte (f) dynamic marking is present at the beginning of the piano part.

hath been in thee O Lord, I have said - - -

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains the same texture. A piano (p) dynamic marking is present at the beginning of the piano part.

- - - have said thou art my God have said thou art my

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains the same texture.

God.

The fourth system of the musical score. The vocal line concludes with the word "God." The piano accompaniment continues with the same texture. A forte (f) dynamic marking is present at the beginning of the piano part.

But my hope hath been in thee, I have said thou art my God but

p

my hope hath been in thee, O Lord in thee I have said

have said thou art my God have said thou art my God, thou art

f

my God.

f

131
N. 1835

FALLEN IS THY THRONE, OH ISRAEL.

from

A Selection of

SACRED SONGS.

BY

Thomas Moore Esq.

Arranged with Symphonies

and Accompaniment by

SIR JOHN STEVENSON, Mus. Doc.

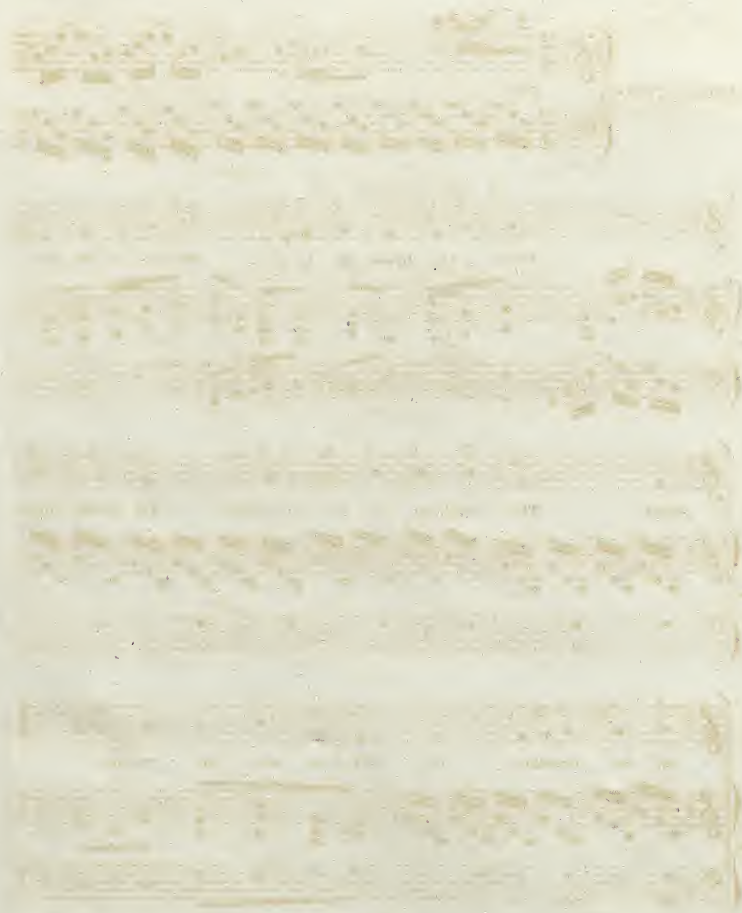
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FALLEN IS THY THRONE, OH ISRAEL.

Written by Thos. Moore Esq.

Arranged by Sir J. Stevenson, Mus. Doc.

LARGHETTO

pia

Fall'n is thy throne, oh Isra-el! Silence is o'er thy
 plains; Thy dwellings all lie deso-late, Thy dwell - ings
 all lie. desolate, Thy chil-dren weep in chains.

Where are the dews that fed thee On E - - lim's bar - ren

shore? On E - - lim's bar - ren shore? That fire from
for

Heav'n, which led thee, That fire from Heav'n, which led thee, Now

pia

lights thy path no more. Now lights thy path no more. Now

Gres *pia* *Gres* *Gres* *pia* *Gres*

lento *pia*
lights thy path no more.

Lord! thou didst love Je - ru - sa - lem;—

Once, she was all thy own; Her love thy fairest heritage, Her

love thy fairest heritage, Her pow'r thy glo-ry's throne.

Till e - vil came, and blighted Thy long - lov'd o - live

tree - - - - - Thy long lov'd o - live tree; - - And Sa - lem's
for

shrines were light-ed And Sa - - lem's shrines were

pia

light-ed For o - - ther gods than Theel - - For o - ther gods than.

Gres

Gres *pia*

Gres *pia*

Thee! For o - ther gods than Thee!

Gres *pia*

Then sunk the star of Solyma;—
Then pass'd her glory's day,
Like heath that, in the wilderness
The wild wind whirls away.
Silent and waste her bowers,
Where once the mighty trod,
And sunk those guilty towers,
Where Baal reign'd as God!

"Go" said the Lord — ye Conquerors!
"Sleep in her blood your swords,
"And raze to earth her battlements,
"For they are not the Lord's!
"Till Zion's mournful daughter,
"O'er kindred bones shall tread,
"And Hinnom's vale of slaughter
"Shall hide but half her dead!"

